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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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PORTRAIT OF Mlle. CHARLOTTE DU VAL-DOGNE  
BY JACQUES LOUIS DAVID  
THE MR. AND MRS. ISAAC D. FLETCHER COLLECTION

## THE MR. AND MRS. ISAAC D. FLETCHER COLLECTION

BEGINNING on March 4, the "Mr. and Mrs. Isaac D. Fletcher Collection," bequeathed to the Museum in 1917 by Isaac D. Fletcher, will be shown in the large room on the second floor, Gallery D 6, which was last used for the memorial exhibition of paintings by Thomas Eakins.

The bequest was a notable one, not alone in the extent and value of the objects of art it embraced, but, as the President of

component parts, which will be exhibited alongside of similar material already in the Museum, carefully distinguished, as usual, by labels.

The following paragraphs reveal the comprehensiveness and value of this notable collection, which in the many countries and periods of art represented and in the variety of techniques embraced forms for the present a small museum in itself.

## CLASSICAL ART

Among the objects of classical art coming to the Museum through Mr. Fletcher's bequest is a magnificent Apulian vase, 3 ft. 3 in. high. It is a splendid example of the class of pottery produced by the Greeks of Apulia during the fourth century, when the import of Athenian vases had been cut off and they were obliged to produce their own wares. In technique and shape it is of course closely related to its Athenian models; but the style of the decoration, with its profuse use of white and other colors and its crowded composition, shows that the taste of the Athenians and that of the Apulians were in marked contrast. Where the Athenians aimed at simplicity and fine workmanship, the Apulians cared less for the execution, and more for rich, florid effects. The same taste is shown in the vase itself. Its large size makes it an imposing piece; but both in proportion and execution it lacks the precision and finish so characteristic of Athenian pottery. The subjects represented on the vase are familiar from other Apulian vase paintings; on each side of the body are mourners bringing offerings to a tomb in the form of a shrine with a representation of the deceased; while on the neck are a toilet scene and a woman crowned by two Erotes.

Another South Italian vase of the same period, 1 ft. 8½ in. high, belongs to a class known as Lucanian, which is as yet only sparsely represented in our collection. It differs from the Apulian in that it is less gaudy in coloring and simpler in composition. On our example are represented two groups of a woman giving a drink to a young warrior; the large heads of the figures are characteristic of the Lucanian style.



GLAZED BOWL  
HERAKLES AND THE ERYMANTHIAN BOAR  
I CENTURY B.C.—I CENTURY A.D.

the Museum has pointed out in an article published in the November BULLETIN, in the interesting manner in which the testator met the Museum problem of conditional gifts.

Two hundred and fifty-one objects of art have been selected by the Museum from those in Mr. Fletcher's home on Fifth Avenue and these are known as the Mr. and Mrs. Isaac D. Fletcher Collection. The present exhibition of them is in accordance with the desire of Mr. Fletcher, as expressed in his will, that the collection should be "exhibited in its entirety separate from other exhibits, in some gallery or galleries to be temporarily set apart by the Museum for this purpose, for a period of not less than one year." Eventually the collection will be broken up into its

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Besides these two vases the Museum receives eight pieces of ancient glass and two glazed bowls. The glass pieces are all of the Roman period, dating from the first to fifth century A.D., and are distinguished by their beautiful iridescence. A six-sided jug, of a type found chiefly in Palestine, is particularly fine with its rich purple and golden brown coloring. A purple bowl with brilliant red, green, and blue patches, is inscribed "Drink and long may you live," a common toast of the period.

Perhaps the most important additions to the classical collection are the two bowls covered with metallic glaze, one with ornamental motives, the other with vine branches and figures of Herakles carrying the Erymanthian boar. They belong to a rare fabric, dating from the first century B.C. or A.D., of which we are fortunate in having a number of fine examples (Classical Wing, Eighth Room, Case C); with these two additions our collection of such vases will be one of the most important known.

EGYPTIAN ART

Two representative examples of Egyptian art—a seated figure of a cat, in bronze, 15.9 cm. in height, dating from the early part of the Ptolemaic period, about 300-200 B.C., and an excellently modeled statuette, in diorite, 59 cm. in height, of a priest named Har-nofer—are included in the collection. The statuette may be dated closely to the XXX dynasty or the early years of the succeeding Ptolemaic period, i.e., about 400-200 B.C., and from trustworthy evidence is known to have been found a few years ago within the precinct of the great temple of Amon, at Karnak. In the long inscription cut upon the base and other parts of the figure, Har-nofer is described as "the Divine Father and Prophet of Amon in Karnak"; while the inscription also states that the statue was set up—"that his name might live"—by his eldest son, Ahmes.

PAINTINGS

Including nine water colors, the paintings of the collection number thirty-seven. Of these the Portrait of Mlle. Charlotte du Val-d'ognes by Jacques Louis David is the

most striking. The Museum could hardly have acquired a more charming or more important example of French portraiture of the period of the Revolution. It was painted during the Directoire, and the austere taste of the time, the opposite of



STATUETTE OF A PRIEST  
EGYPTIAN, XXX DYNASTY OR EARLY  
PTOLEMAIC PERIOD

the fashion of the old régime, is shown in the simple arrangement. The place is a bare room lighted by a huge, uncurtained window through which one gets a glimpse of some official buildings. The young lady is looking up from her drawing portfolio; the window in front of which she

sits makes a rim of light about her, and reflections from her paper and the blank walls round about light up all the figure so that no detail is lost. David was cold and impersonal in his subject pictures,

Boucher and a sprightly portrait by the younger Drouais, Madame Favart, who is shown playing a harpsichord. There is also a Young Woman Knitting, attributed to Chardin on the word of certain authorities, who claim it to be a youthful production of this master.

Among the later French works are found three pictures by Corot: Ville d'Avray—wooded banks of a pool with a woman gathering fagots, similar to a painting of the same subject in the Wolfe Collection and dating from the same period, namely 1871-74; The Bohemians (dated 1872), a more classical composition with remarkable depth and transparency of color; and Two Men in a Skiff, a small work of perfect accomplishment, of about the same period. Autumn by J. F. Millet, a powerful picture, shows a woman guarding turkeys on a windy hilltop against a luminous gray sky with driving clouds. Going to Market, by Troyon, is a small panel with the early morning effect often painted by this artist. A study of a peasant lighting his pipe by Bastien-Lepage, and excellent but not unusual examples by Diaz, Rousseau, Daubigny, and Raffaelli are comprised in this section. The work by the last-named artist is a view of Mr. Fletcher's house on Fifth Avenue.

The English portraitists are represented by Gainsborough, Reynolds, and Hoppner. By Gainsborough is a characteristic head of a Miss Sparrow; the Reynolds is the likeness of Elizabeth Reynolds, afterwards Mrs. Johnson, a niece of the painter. According to Reynolds' diary, she sat for the picture in 1758. It was probably painted as a marriage gift. Mr. Fletcher bought the painting from a member of the family, together with Reynolds' seals and watch. The English landscapes are a view of Glebe Farm with the tower of Langham Church, by John Constable, painted about 1830-35, and a Landscape with Figures, by George Morland.

There are but two Old Masters in the collection, a Head of Christ by Rembrandt, painted, according to Bode's catalogue, in 1659, and a Portrait of a Man by Rubens. The list of oil paintings is completed by Von Lenbach's Portrait of a Young Woman,



STATUETTE, THE MADONNA, STONE  
FRENCH, XIV CENTURY

but his portraits are quite different. In this case he was moved strongly by the charm of his sitter and on that account the work has a lasting appeal that his great classical subjects lack.

The older French art is represented by a winsome head of a lady by François

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Fritz von Uhde's *Going Home*, a Landscape with Distant Mountains by Wyant, and a portrait of Mr. Fletcher by Eksergian.

Among the water colors are two brilliant pictures by Jongkind, a landscape sketch by Gainsborough, and a copy after Pieter de Hooch by Bonvin. There are also two miniatures in the collection, one by Shelley, somewhat in the style of Cosway, and one attributed to Pierre Adolphe Hall.

EUROPEAN SCULPTURE

Five pieces of Gothic sculpture are particularly desirable accessions. A stone group, of several figures, representing the Kiss of Judas, is a fine example of French sculpture, dating from the late thirteenth or early fourteenth century. A charming statuette, in stone, of the Virgin and Child, exhibits that grace and sensibility which characterize French sculpture of the fourteenth century. Our piece dates from the later half of that century and was probably made in the Ile-de-France. Similar in style is another, somewhat larger statue of the Madonna. French stone sculpture toward the close of the fourteenth century or in the early years of the fifteenth century is represented by a statue of a youthful saint seated and writing. A statue of Saint James the Greater is typical of Gothic sculpture in the late fifteenth century; it is possibly Burgundian work.

French sculpture in the eighteenth century is exemplified by a graceful statuette, in terracotta, of a young girl holding flowers, by Claude Michel Clodion, 1738-1814. A marble group by Rodin brings us down to modern times. Although Rodin's style often shows an affinity to the vigorous sculptural art of the Middle Ages, in this group it is more closely related to the art of the French eighteenth century, so exquisitely embodied in the Clodion statuette just mentioned.

EUROPEAN DECORATIVE ART

The collection includes nine panels of stained glass dating from the later part of the sixteenth century or the first half of the seventeenth, and probably of Flemish

or North French workmanship. Although the colors lack the richness that we find in Gothic stained glass, the panels are interesting in design and in the skilful use of Renaissance decorative motives.



STATUETTE, TERRACOTTA  
BY CLAUDE MICHEL CLODION

As to other Renaissance material, we may note a small Flemish tapestry of the late sixteenth century, representing a garden scene; a Limoges enamel plaque by Nardon Pénicaud (worked 1495-1520); and a Gubbio lustred plate of the sixteenth century. French enameling of the eight-

teenth century is illustrated by several examples, including four snuff boxes. Two eighteenth-century miniatures, two French lace fans, and a Meissen group of the same period, may also be mentioned.

## NEAR EASTERN ART

Near Eastern art is essentially an art of decoration in which representation, when it occurs, is strictly subordinated to decorative requirements. The human figure plays but a small part in the art of the Mohammedan East. When it does



JUG, RAKKA WARE  
MESOPOTAMIA, XII-XIII CENTURY

appear—and this is equally true of faunal and floral motives—we note that the artist of the Near East has not attempted to create illusions of reality, but has translated nature into terms of pure design. This love of ornament, which is so typical of the Near East, was fostered, no doubt, by the Koranic prohibitions with respect to the representation of living forms, but, at the same time, it is probably a deep-seated, racial characteristic. It is not surprising, therefore, to find that the art expression of the Near East is studied at its best in such branches of the decorative arts as ceramics and textiles. Certainly in these fields of art the Near East attained an eminence second to none.

Mr. and Mrs. Fletcher were enthusiastic collectors of Persian and Mesopotamian ceramics. In reviewing this part of the collection, we may commence with a notable group of Rakka wares, dating from the ninth to the thirteenth century. Of this beautiful glazed pottery, with its simple, purely Arabic designs, there are five large jars, a bowl, and a jug. The lustred pieces are particularly interesting, as it is contended that the origin of the art of lustering occurred in Mesopotamia, whence it spread to Syria, Egypt, Persia, etc. Rakka, situated on the Euphrates River, was the favorite site of the Caliph Haroun-al-Rashid in the ninth century.

Of even greater interest, perhaps, is an exceptionally important group of Rhages polychrome ware, dating from the twelfth and thirteenth centuries. These beautifully decorated bowls and ewers, with their characteristic designs of men and women, richly costumed, seated, standing, or on horseback, are among the most charming achievements of the Near Eastern ceramic artist. The drawing is distinguished for its expressive quality, and the colors—greens, reds, and blues, sometimes relieved with touches of gold—contrast agreeably with the ivory-colored ground. Rhages produced not only this polychromed ware, so superbly illustrated in this collection, but also a lustred ware similar in design and of equal technical perfection. Although this latter type is not here represented, Rhages lustred pottery may be well studied in the Museum collections. The Fletcher Collection also includes a few fine pieces of Rhages pottery differing from the two classes described above.

The ancient city of Rhages, situated a little to the north of Teheran, reached the apogee of its prosperity under the caliphate of Mansour, when Rhages rivaled Bagdad in the splendor of its monuments, but this era came to an abrupt close with the Tartar invasion under Genghis Khan. When Yacoub, the Arabian geographer, visited the city in 1221, Rhages had just been sacked by the Mongols. The city never recovered its former prosperity, although it is probable that ceramic production continued for some years after the destruction

of the city. The tumuli or ruins of Rhages have yielded a quantity of beautiful pottery. The twelve Rhages pieces in the collection are exceptional in beauty of design and excellence of preservation.

The Sultanabad wares constitute another interesting group of early Persian ceramics. In comparison, however, with the Rhages wares, they appear to have been the work of provincial ateliers, lacking something of the refinement and subtlety which characterize the Rhages productions. Yet, it is undeniable that the Sultanabad pieces, with their graceful designs of birds and flowers, silvered by time with an exquisite iridescence, have a very considerable charm. The pieces in the collection date from the thirteenth and fourteenth centuries.

The later ceramic arts of the Near East are represented by a large group of Persian wares, mostly Koubatcha, numbering in all fifty-five pieces, and dating from the sixteenth century through the eighteenth. These pieces are decorated with a great variety of designs, in which floral motives are drawn with a freedom of handling—a sketchy quality, as it were—which is thoroughly characteristic. The coloring is often extremely pleasing, a brownish tone harmonizing the colors into subdued richness. We may mention here, in passing, a large, marble jar with Cufic inscriptions around the shoulder—a fine example of Arabic work in Egypt in the fourteenth century.

The collection contains twenty fine rugs, mostly of the so-called Ispahan, Polish, and Ghiordes types. One of the most important rugs is a late sixteenth-century rug with animal designs, of Northwest Persian (Tabriz?) manufacture. Among the decorative motives are animals, seated figures, and floral devices. The rug is a companion piece to one given to the Museum in 1908 by Alexander Smith Cochran. Another remarkable example of Persian weaving in the sixteenth century is a rug with tree designs. From the central medallion spring four flowering trees with perched and flying birds; this tree motive is repeated in other parts of the field. The border is especially fine. Beau-

tiful in itself, and interesting for comparison with the later Ghiordes rugs, is a prayer rug with inscriptions from the Koran, North Persian, late sixteenth century.

The so-called Ispahan type of rug, probably made at Herat, in Eastern Persia, is well represented by several examples. These rugs are of the late sixteenth or seventeenth century. They exhibit the usual floral motives, with palmette and lancet leaves in balanced designs, and the rich coloring characteristic of these rugs.



JAR, SULTANABAD  
PERSIAN, XIV CENTURY

The so-called "Polonaise" or Polish rugs, woven in Persia in the first half of the seventeenth century, probably at the imperial manufactory, are among the most sumptuous of Oriental weavings. These beautiful fabrics of silk, gold, and silver resemble the "Ispahan" carpets in design, but are distinguished by their unusual color scheme, in which pastel shades of lavender, rose, and other tender colors are conspicuous. These delicate hues do not accord with the Persian fondness for pure, rich colors, but it must be remembered that they were woven for European use—it would appear that they were mostly sent

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as gifts from Shah Abbas of Persia to European courts—and the color schemes and the lavish use of gold and silver corresponded with the taste of the destined owners. The five "Polonaise" rugs in this collection are superb examples of their kind. A small group of eighteenth-century Turkish prayer rugs, known as Ghiordes, although not so fine as the Persian, are skilfully woven and interesting in pattern.

FAR EASTERN ART

Chinese ceramics form an important part of the collection, potteries of the Ming period and porcelains of the eighteenth century. One case contains, in addition to a T'zu Chou jar with a brown-black design on a cream-colored, soft white glaze, eight examples of the early and later Ming pottery jars and vases, decorated with colored glazes of the temperate kiln. These vessels with their deep purple and aubergine glazes, the earliest of which date from Hsuan-te's reign (1426-1435) were made during the Ming period and up to the early times of K'ang hsi's reign (1662-1722). The ornament was carefully provided with raised, later with engraved

outlines to prevent the enamels running into each other; they were the forerunners of the enameled porcelains and potteries of the seventeenth and eighteenth centuries when the potter had the glaze in sufficient control to discard the relief outlines. Two very large and decorative fishbowls in the center of the room belong to the same class.

Then come in order of date the large blue and white vases on pedestals decorating the room and a fine specimen of the *famille verte*, a large vase decorated with colored enamels on porcelain.

In a case against the east wall are the K'ang hsi and later monochromes, excellent specimens of a class so highly appreciated in America and certainly seen to best advantage in this country. A beautiful apple green jar and a good example of the peach bloom variety will draw the attention of the numerous lovers of this decorative ware.

The third case and numerous pedestals hold the Yung Ch'eng and Ch'ien Lung porcelains of the *famille rose*, where pink derived from gold gives quite a new aspect and added gaiety to the eighteenth-century porcelain.



BOWL, RHAGES POLYCHROME WARE  
PERSIAN, XIII CENTURY



PRAYER RUG, PERSIAN, XVI CENTURY

## A REMBRANDT LECTURE AND EXHIBITION

ON March 24, Kenyon Cox will give a lecture in the Lecture Hall on the spiritual side of Rembrandt's art as exhibited in his etchings. No writer of today is better qualified to do this than Mr. Cox. To mark the occasion and in order to illustrate

which should be of the greatest interest to students. The exhibition has been made possible by the kindness of Messrs. J. P. Morgan and C. B. Eddy, who have lent drawings; and Messrs. Fritz Achelis, C. B. Eddy, J. P. Morgan, S. S. Rosenstamm, Felix M. Warburg, Theodore de Witt, and Mr. and Mrs. Emil Baerwald, all of whom have lent etchings. The paint-



PORTRAIT OF A MAN  
A PAINTING BY REMBRANDT

the points of his address to the fullest advantage, the Curators of Paintings and of Prints have brought together for exhibition in Gallery 8 in Wing J (the print exhibition gallery), during the month of March, beginning March 4, examples of Rembrandt's art in three mediums: painting, drawing, and etching. There will thus be given an opportunity, perhaps never offered before in this country, of seeing these objects side by side—an opportunity

ings, together with some drawings and etchings, come from the collections of the Museum itself. Among the drawings are figure and animal studies, landscapes, copies of Indian miniatures, and sketches of imaginative compositions. Among the etchings are such famous masterpieces as the Hundred Guilder Plate, Christ Presented to the People, the Three Crosses, the View of Amsterdam, the Goldweigher's Field, the Three Cottages,

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ADAM AND EVE  
A DRAWING BY REMBRANDT  
PEN AND BISTRE



CHRIST CARRIED TO THE TOMB  
AN ETCHING BY REMBRANDT

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the Landscape with a Ruined Tower, the portraits of Clement de Jonghe, Jan Lutma, Ephraim Bonus, and Rembrandt Sketching at the Window, together with such less famous but most marvelous things as Tobit Blind, the Little Raising of Lazarus, the Descent from the Cross by Torchlight, the Burial of Christ, and the Entombment.

The exhibition is contained in one rather small room, and the number of things shown has been restricted to less than one hundred carefully selected items, in order that it may be thoroughly and intimately seen by the visitor without the fatigue or scattering of interest incident to the examination of a large number of items displayed in large galleries.

W. M. L., JR.

### AN EXHIBITION OF AMERICAN SCULPTURE

OUR American sculptors have often noted with gentle melancholy that although collections of modern American pictures abound in our cities, the art of sculpture has not been adequately represented. The famous collection of modern marbles and bronzes in the first hall of the Luxembourg Museum, in happier times thronged of a Sunday with interested visitors, has not yet found its counterpart here. In the last analysis, this is due to the fact that with our people, the interest in pure form has been less than that in color. Yet this condition is now definitely changing, especially since our sculptors have learned to express, without detriment to the dignity of their art, a wealth and variety of human emotion and human experience never suggested in the product of an earlier, chillier school.

And today American sculpture has a very real part to play in public life, a part quite as important as that of American painting. Here in outdoor New York, a man may trudge from the Battery to the Bronx without encountering any example of the painter's art except that proffered by the solicitous poster, while sculpture of all sorts and in all states will confront him. Everywhere statues stand on pedestals, hide within porticos, dominate park entrances, decorate public buildings. Reliefs

and groups and fountains are part and parcel of our architecture. In a melting-pot population like ours, art has many worshipers. A beauty-loving public needs a closer, more conscious, more truly critical acquaintance with its sculpture than it will ever gain in its unlesisurely walks abroad, its rapid transits, its swift ways and subways. You say that a philosopher in marble, perched atop a library, is a fine sight. Let us then bring down some decent semblance of him, some fragment or study or sketch, or better still, some other more portable work by the same sculptor, and place it in the calm of the museum, where in the mind's eye we may finger the fringes and touch the hands, and learn whatever we may about the magic these upper-story philosophers are said to possess. Often a quiet quarter of an hour's dialogue between a spectator and a statue in a museum will tell that spectator more about the art and science of that statue than could be guessed in a whole lifetime of preoccupied passing through the very street where the original stands. It is within the craft of the museum to lift the visitor from his poor status as passer-by to the higher plane of knower, sympathizer, participant.

In answer to a real need, therefore, the Metropolitan Museum of Art is opening on March 11 two large galleries dedicated wholly to contemporary American sculpture, as a permanent collection. From time to time some of the works now seen may be withdrawn, and new works substituted, since it is by no means the intention that the collection, though permanent, should remain unchanged. Given the well-known difficulties and inhibitions attendant upon the placing of works in marble, bronze, and plaster, the showing is fairly representative, or at least suggestive, of the aims and achievements of our sculptors. Naturally neither colossi nor bibelots could well be included; most of the pieces are not far from life size, one way or the other. Except in a few instances, the heroic strain of which American sculpture is really capable is of necessity absent. Nor could full justice be done to our rich native store of those smaller pieces in

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AMOR CARITAS  
BY AUGUSTUS SAINT-GAUDENS  
REPRODUCED BY COURTESY OF THE BROWN-ROBERTSON COMPANY

which sincere poetic imagination is joined to good craftsmanship, as in the works of Bessie Potter Vonnoh and others. Of these genre figures we often glibly say that they are as fine as "Tanagras," when, almost as often, they are really far finer than many "Tanagras" we wot of.



PAN  
BY EDWARD MCCARTAN

And why not? The coroplasts themselves would have been the first to admit that the sculptor is more than the image-maker.

In order to correlate the work of the present with that of the immediate past, a few good examples of our earlier American sculpture are shown. Here is Dr. Rimmer's heroic bronze Gladiator, a work

oddly in advance of its time, big in conception, oozing anatomical erudition at every pore, yet disdainful too of realistic detail. Close at hand is a cast of Ward's Good Samaritan, a group exceedingly reverent in its handling of the bodily surfaces, and at the same time, as one of our foremost sculptors has pointed out, remarkable for the excellence of its composition from every possible view, a triumph rare enough in the sculpture of today, and even more unusual in that of the year 1868. It is of intense interest to compare the works of these two pioneers with Barnard's heroic Woman just opposite. In the matter of greatness of line, the three have much in common with each other and with antique standards. But in the shapes of the light and shade, and especially in the treatment of the muscles, there is sharp divergence, each sculptor, happily enough, declaring his own individuality in his own idiom, and thereby giving his own definition of beauty of form. Mr. Ward's realism in modeling is not of that "utterly unflinching" kind the books now tell of; you feel that it will be able to flinch when the right time comes, which will not be often. And his modeling of flesh has a fine religious thoroughness too fervid to be disposed of as merely painstaking. Of Dr. Rimmer, strange and powerful anatomist who, so they say, "never missed a muscle or forgot an attachment," it is recorded that he shaped the contours of this Gladiator without benefit of consultation with any model except that in his mind. And while Dr. Rimmer intellectualizes, Mr. Barnard ovalizes, if I may use two bad words at once; ovalization being a new and perilous way of escape whereby a sculptor, seeking respite from all those same little old anatomical precisions, deliberately wills to "miss a muscle and to forget an attachment," even forswearing physiology altogether, if only he may create through such roundings and slurries a longed-for sense of largeness and suavity of form. No less interesting to the student of sculpture is the kaleidoscopic juxtaposition of Palmer and Manship, two craftsmen of two different generations. Only the width of a room parts them, from

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which we note that in aim they are not so different as we once had dreamed. Yet between the passing of that White Captive and the coming of the Girl with Gazelles our art had contracted the greater part of its great debt to France, borrowing perhaps only too long and too freely from her ample resources. Indeed, aside from the earlier sculpture, is there among all these gay bronze fountain figures, these searching portrait busts, these monumental reliefs, these graciously carved marble figures, a solitary work that owes nothing at all to France?

Meanwhile, Mr. O'Connor's fine upstanding young soldier on guard at the door brings to mind once more a thought that has many times of late teased the spirit. Now that each new day of the horrors of war carries our country twenty-four hours nearer to the possibility of certain well-defined horrors of peace (such as a second invasion of our towns by soldiers' monuments of the commercialized type, those unhappy postbellum memorials once sown like dragon's teeth on every village green), it is high time that all the friendly children of art throughout our land should unite in taking decisive measures to prevent an evil that seems so hard to cure. For unless we are on our guard, with Mr. O'Connor's young man, that manufactured granite soldiery will be upon us before we are aware, once more, in the name of honor to the brave, committing crimes against art. At this very moment, no better protective measure could be devised than to show our public, in comprehensive fashion, what our true-born sculptors can do and have already done. Surely eyes that have learned to love the compelling serenity of the Milmore Angel of Death or the splendor and fire of Saint-Gaudens' Farragut will not care to linger on the mechanized granitic folds of O. D. overcoats and gaiters hereafter to be reproduced with all sorts of efficiency from hydraulic to pneumatic, but without any efficiency whatever in art. Hence to my mind the opening by the Metropolitan Museum of a collection of good contemporary American sculpture is a patriotic service; and Mr. French, to whose gallant

initiative and untiring endeavor the success of the undertaking is largely due, is as truly an American patriot as if he were a very young man with a very new rifle, now gazing eagerly toward the coast of France.

ADELINE ADAMS.



GIRL IN ARCHAIC DRAPERY  
BY SHERRY E. FRY

MEMORIAL EXHIBITION OF  
PAINTINGS BY A. P. RYDER

THE memorial exhibition of paintings by Albert P. Ryder, which will open March 11, is our excuse for quoting here the opening paragraph from an article on the artist which appeared in the *Burlington*

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Magazine for 1908.<sup>1</sup> The author is Roger E. Fry, who became acquainted with Ryder's work when he came to New York as Curator of Paintings in this Museum.

While we blame the gods for denying us what we regard as our due proportion of creative talent, it is a tactical mistake to overlook a single one of those who have the authentic gift and who work scarcely regarded in our midst. The names of quite a number of American artists are known to most art lovers on this side of the Atlantic, but I believe comparatively few have ever heard of Ryder, and yet he appears to me to merit very serious attention. I do not know whether our European ignorance is our own fault or the fault of those American critics who ought to have made clear to us long ago what undeniable genius, what unmistakable inspiration, shine through the works of this artist. Nor is it worth while to consider whose the fault is. I believe that one has only to show his work . . . to convince those who have an open mind and a seeing eye of Ryder's definite achievement. It is the kind of achievement by which landscape art can justify itself, and the art of pure landscape assuredly often stands in need of justification. Ryder's genius is essentially akin to that of the lyric poet; it might arise almost at any moment, and in any circumstances; it does not belong particularly to its age or its place; one might almost say that it was independent of the artistic tradition it inherited. Certainly, its effects depend upon no slowly built-up knowledge of technique and construction, no inherited craftsmanship handed on from one generation to another. What Ryder has to say is so entirely personal, so immediately the fruit of his own peculiar humours, that he was bound to find for it a mode of expression equally peculiar and individual. Ryder, of course, belongs quite definitely to his age and, though not quite so obviously, to his country; but it is partly by virtue of this very

exaggeration of individualism in his art that he does so. So that it seems of little importance to explain, even if I were able to, his genesis and development. One accepts him merely as an isolated phenomenon, a delightful and unexpected freak of his stock. Still, it is impossible not to associate him almost immediately with one other American creator, namely, Edgar Allan Poe, nor to wonder whether similar circumstances, or a similar violence of reaction from them, have been at work in the formation of their kindred spirits.

## REPORT OF THE TRUSTEES FOR THE YEAR MCMXVII<sup>1</sup>

THE past year has been a memorable one in the history of the Museum. The support of its friends during this serious period, notwithstanding the demands made upon them in other directions, has been a source of encouragement as well as of strength.

The bequests of Isaac D. Fletcher and John Hoge, while increasing greatly the material well-being of the corporation, have afforded a special reason for gratitude through the peculiarly thoughtful consideration in their provisions. In no year has the Museum received, and it is doubtful if it ever can receive, a gift so important as that which has come from Mr. J. P. Morgan of the collections made by his father, the late J. Pierpont Morgan. In accepting these collections, the Trustees appointed a special committee to prepare a minute which should express to Mr. Morgan their appreciation of his gift together with a full and clear statement of the extent of the benefactions of himself and his father, directly and indirectly, to the Museum, to the end that their interest in and work for the Museum and the whole country be made apparent. They also manifested their strong desire that the Morgan name should be perpetuated.

<sup>1</sup>An abridgment of the Annual Report of the Trustees for 1917, to give a few of the salient points. The report will be sent to all the members of the Museum, and to all others on application.

<sup>1</sup>Vol. XIII, pp. 63-64.

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THE FOREST OF ARDEN  
BY ALBERT P. RYDER

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

ated in the Museum, by devoting the galleries in Wing F to the exhibition of gifts received from the late J. Pierpont Morgan and his son, under the designation of the Pierpont Morgan collections.

### MEMBERSHIP

The value of a strong membership, through its moral support, its encouragement, and its example, is fundamental in associations organized upon the plan of The Metropolitan Museum of Art, and the Trustees, ever mindful of this fact, take, therefore, especial pleasure in reporting the increase of the past year, which has been referred to from time to time in the BULLETIN, as continuing effectively the results of efforts to this end begun in 1916. Two thousand, five hundred and forty-six new members have been enrolled in the three classes paying annual dues; 12 new Fellows have been elected, 6 having qualified through gifts of money or objects of art; 4 Fellowships in Perpetuity have been transferred.

The loss in the annual membership through death, transfer, or resignation was 1,019, leaving the total number of paying members in these three classes at the end of the year 7,856, an increase of 1,527 over last year.

The Trustees take this opportunity to express their hearty thanks to all who have contributed to the support of the Museum through their membership. The amount of money received, \$79,985, together with what is received from the City, pay-day entrance fees, the sale of catalogues and photographs, etc., is devoted largely to the payment of current expenses.

### ATTENDANCE

In the last report, attention was called to the fact that the decrease in the number of visitors in 1916 was remarkably small, in view of the conditions incident to the war, when increased employment, increased demands upon sympathy and time, and, also, increased income in many directions, allowing other, more expensive forms of amusement, had drawn away many who otherwise would have visited

the Museum. The conditions adverse to a large attendance have increased during the past year, and it is, therefore, the more remarkable that the decrease from last year's figures should be so small as it is. The total attendance was 679,673, which is only 16,231 less than in 1916.

Of the whole number of visitors, 78,121 represent those who came to the Museum for lectures, classes, or study in one form or another, a figure which shows an increase over last year. This is a cause for real gratification.

### COST OF ADMINISTRATION

When the application of the money devoted to the administration of the Museum is considered—heating, lighting, salaries, care of the building and collections, repairs, installation, and all of the other items which go to the upkeep of such an institution—the amount necessary for the purpose may be better understood, and the present inadequacy of the amount available better appreciated. The cost of administration this year was \$481,772.07. The amount applicable for the payment of these pressing necessities was \$322,329.22, of which \$200,000 was contributed by the City, \$7,166 was received from admission fees on pay-days, \$14,175.17 from the sale of catalogues and photographs, \$74,995 from membership, and \$25,993.05 from the General and Special Endowment Funds, leaving a deficit at the end of the year of \$159,442.85, which was paid by the Trustees out of other sources including private contributions.

This condition of expenses greater than income will continue to exist in the future unless the income from the endowment funds, now amounting to \$25,993.05, should be increased by gifts commensurate with the demands upon it or unless the amount received from the City annually be increased in proportion to the increased expense through continued growth.

It may be said with certainty that the Museum's usefulness to the City will continue to increase year by year, as a source of recreation for the people, as an indispensable adjunct to the schools, and, more particularly after the war is over,

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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as a mine of greatest value to those who control our industries and our commerce. For such reasons are the Trustees justified in their hope of continued financial aid in the prosecution of their work.

### ACCESSIONS

The acquisitions of objects of art, from all sources, have been 23,675, divided as follows: by bequest 387, by gift 19,660, which includes the number of objects in Mr. Morgan's gift, by purchase 3,628.

It should be noted that American art has been well represented: 16 paintings and 1 piece of sculpture by American artists have been received by bequest and gift, while 12 paintings and 6 pieces of sculpture by Americans have been purchased.

The gifts of the many generous donors have been recorded in the BULLETIN at the time of their receipt, many of them in special articles, but the Trustees desire to take this occasion to renew the expression of their thanks to all those who have thus contributed to the collections, and they do so in this year of many demands upon sympathy and generosity, with especial appreciation of the thoughtfulness involved.

Mention has already been made of J. P. Morgan's princely gift, and special mention should be made, also, of the gift of a flounce of point de France lace from Mrs. William P. Douglas; of a collection of engravings from Paul J. Sachs; of a figure of a hippopotamus of Egyptian faience, from Edward S. Harkness; a collection of 217 pieces of Mexican majolica from Mrs. Robert W. de Forest; and a shrine of an Indian Jain temple, from Robert W. de Forest and his brother, Lockwood de Forest.

The present market conditions have affected the purchase of objects of art, especially in Europe, as they have the purchase of other objects, and it is not surprising, therefore, that the year's

acquisitions through this source have been fewer and generally less important than in previous years.

Additions to the collection of Egyptian art have been numerous, although for obvious reasons the objects bought are being held in Cairo until the war ends. Several important purchases have been made in Europe for the collections of classical art, but these, also, have been retained until a safer time for shipment.

### LOANS

To the friends who have shared their collections with the public through generous loans to the Museum, the Trustees express their thanks. In this way 1,077 objects have been received and have been exhibited in the departments as follows: Egyptian art, 3; classical art, 15; arms and armor, 75; paintings and drawings, 59; ceramics, 119; crystals, jades, etc., 1; ivories, 1; manuscripts, 1; miniatures, 6; metalwork, 74; musical instruments, 1; sculpture, 20; textiles, 19; laces, 1; woodwork and furniture, 47; prints, 635.

### CONCLUSION

Thus the Museum year just ended has been full of growth, through the interest and generosity of its friends—members, givers, and lenders—and through the exercise of opportunities for service to seekers after pleasure, students, and workers in the arts. It has been full of promise for the future also. Through the gift of Mr. Morgan of the collections of his father, and the bequests of Mr. Fletcher and Mr. Hoge, added to those of benefactors of earlier years, there is placed at the disposition of the Trustees a stupendous power which can be measured only by the ability of present and future generations to use it. The fostering encouragement of this use becomes at once the greatest duty and the greatest opportunity of the Trustees.

## NOTES

**ANNUAL MEETING OF THE TRUSTEES.** At the regular meeting of the Board of Trustees, held February 18, the three outgoing members of the Class of 1918—George F. Baker, Henry Walters, and Samuel T. Peters—were reelected as the Class of 1925.

The following officers and committees were elected for the year ending February 28, 1919:

### OFFICERS

President	ROBERT W. DE FOREST
First Vice-President	ELIHU ROOT
Second Vice-President	HENRY WALTERS
Treasurer	HOWARD MANSFIELD
Honorary Librarian	WILLIAM L. ANDREWS
Secretary	HENRY W. KENT

### EXECUTIVE COMMITTEE

ROBERT W. DE FOREST	Ex-officio
ELIHU ROOT	
HENRY WALTERS	
HOWARD MANSFIELD	

WILLIAM L. ANDREWS	
SAMUEL T. PETERS	GEORGE BLUMENTHAL
DANIEL C. FRENCH	EDWARD S. HARKNESS
WILLIAM C. OSBORN	GEORGE F. BAKER
EDWARD D. ADAMS	HENRY CLAY FRICK

### FINANCE COMMITTEE

EDWARD D. ADAMS, <i>Chairman</i>	
GEORGE F. BAKER	GEORGE BLUMENTHAL
HENRY CLAY FRICK	HENRY WALTERS
The Treasurer ( <i>Ex-officio</i> )	

### AUDITING COMMITTEE

V. EVERIT MACY, <i>Chairman</i>	
J. P. MORGAN	LEWIS CASS LEDYARD

**MEMBERSHIP.** At the meeting of the Board of Trustees, held on Monday, February 18, the Fellowship in Perpetuity of Miss Laura Hoe was transferred to Ruth Lancaster Sterling, and the following persons, having qualified for membership as Fellows for Life, were elected: P. C. Cartier, Walter G. Ladd, Charles Stillman, and Joseph Wittman. Fourteen persons were elected Annual Members.

**SATURDAY AFTERNOON LECTURES.** The dates and speakers for the course of free public lectures announced as in prospect in the February BULLETIN, may now be given definitely as follows:

February 16.	Cathedrals of Lombardy.
	A. Kingsley Porter.
23.	New York Architecture.
	Richard F. Bach.
March 2.	Conventionalism in the Ancient Art of Central America.
	George Grant MacCurdy.
9.	Garden Sculpture and Architecture.
	Harold A. Caparn.
16.	Rodin.
	Kenyon Cox.
23.	Goya.
	William M. Ivins, Jr.
30.	Gothic Architecture.
	Ralph Adams Cram.

The hour is 4 p.m.; the place, Class Room A.

**STORY-HOURS FOR BLIND CHILDREN.** Acting on the principle that those to whom one avenue of appreciation is closed may yet find rich enjoyment in a museum of art through other channels, the Museum is continuing its efforts to bring pleasure into the lives of the blind children of the city by arranging three story-hours for these listeners, to be given during the spring on Wednesday afternoons at 2 o'clock, according to the following program:

March 20.	A Magic Journey by Anna C. Chandler.
April 17.	Paul Revere: an American Hero by Winifred E. Howe.
May 1.	Indian Legends by Anna C. Chandler.

Miss Chandler's stories have been prepared in connection with talks which have been

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given at the American Museum of Natural History on life in China and the North American Indian. Each day objects from the collections will be placed in the Lecture Hall for the audience to handle and members of the Museum staff will assist by interpreting what the sensitive fingers "see."

If any BULLETIN readers know of blind children whom they can accompany to these talks, they will confer a favor on the Museum and the children alike, as this interested and responsive audience has found difficulty in the past in securing persons to guide them to the Museum and home again.

THE COLLEGE ART ASSOCIATION OF AMERICA will hold its seventh annual convention at The Metropolitan Museum of Art from March 28 to 30.

CLASS ROOM EXHIBITION. In Class Room B from March 25 to April 8 there will be an exhibition of the work in design done by children from five to fifteen years of age, working in the Boston Museum of Fine Arts under the instruction of Miss Deborah Kallen.

AN EGYPTIAN SUPPLEMENT. With this issue of the BULLETIN there is mailed a Supplement descriptive of the work of the Museum's Egyptian Expedition during the season of 1916-17, when, as in each preceding year of the war, valuable acquisitions rewarded those in charge of the excavations.

NEW GALLERIES OF DECORATIVE ARTS. The installation, now under way, of the Morgan Collection in Wing F, hereafter to be known as the Pierpont Morgan Wing, has necessitated the removal of considerable material of the earlier periods of art that came to the Museum from other sources than Mr. Morgan. Three new galleries on the second floor of Wing J (11-13) have recently been opened for the exhibition of this material removed from Wing F.

Entering J 13 from the former Morgan porcelain gallery, now used for the exhibition of the Fletcher Collection, the visitor will find various objects of the Gothic

period, including sculpture, tapestries, ivory carvings, and metalwork. On the right, the visitor will note the important Gothic tapestry bequeathed to the Museum by Colonel Oliver H. Payne, now placed on exhibition for the first time.

Proceeding to the south, the visitor enters Gallery J 12, devoted to the sculpture and decorative arts of the Renaissance period. A conspicuous feature of this room is the Marquand Altarpiece by Andrea della Robbia. Other familiar pieces include the Madonna and Child by Verrocchio, and the Angel of the Annunciation by Civitali. Our small collection of Renaissance bronzes is shown in cases on either side of the entrance to the Gothic room, and in the center of the room.

Continuing to the south, the visitor enters Gallery J 11, containing examples of seventeenth-century art, for the most part of Dutch or Flemish origin. The beautiful petit-point hangings, lent by Mrs. William J. Fitzgerald, are a notable feature of this room.

REARRANGEMENT OF THE NEAR EASTERN GALLERIES. The three rooms, E 12, E 13, and E 14, have recently been opened to the public with a rearrangement of objects of Near Eastern art, and the presentation of some objects which have not before been exhibited.

While no hard and fast rule has been observed in the grouping, Galleries E 14 and E 12 are devoted to Persian and Asia Minor art, and Gallery E 13 to Indian art. Gallery E 14 contains rugs, manuscripts, miniatures, and those ceramics which date from before 1400; Gallery E 12, Persian and Asia Minor material in the main dating from the fifteenth century and later.

In the room devoted to Indian art the recently acquired Head of Buddha is of the first rank and interest. This is a volcanic stone sculpture of the ninth century, from Borobodur, Java. On the same side of the room, but at the farther end, is a figure of Parvati, a fine bronze of the mediaeval period, lent by Miss Cora Timken. Three cases along this wall contain various objects of Indian metal-

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work of the seventeenth, eighteenth, and nineteenth centuries, lent chiefly by Lockwood de Forest. The carved doorway in the center of this wall leads to the Indian shrine of the sixteenth century, which is now being assembled and set in place. Several Javanese batik sarongs form part of the decoration of the east wall of E 13.

In the Persian room (E 14) the dominating note is struck by the great garden rug on the north wall, lent to the Museum by the Estate of Theodore M. Davis. Other fine Persian rugs of the fifteenth and sixteenth centuries are shown in this room, which communicates with Gallery D 3, where are exhibited large Persian and Asia Minor rugs, chiefly from the Joseph Lees Williams Memorial Collection, lent by C. F. Williams. The table cases contain Persian manuscripts of the Alexander Smith Cochran Collection. The ceramics,

including those in the alcove, have been limited to pieces dating earlier than 1400.

In the third room, E 12, where are the ceramics of the fifteenth century and later, Persian material is exhibited in the wall cases of the east and south walls, Asia Minor material in the west wall cases, and the few Hispano-Moresque pieces in the north wall case. Most of the rugs in this room are from the Joseph Lees Williams Memorial Collection, and date mainly from the sixteenth century. The Near Eastern section of the Moore Collection is exhibited in the adjoining gallery on the north, H 10.

Opening west from Gallery E 12, an alcove similar to that opening from E 14 is being arranged for the exhibition of Indian miniatures, mostly from the Alexander Smith Cochran Collection. This will connect with the Indian shrine through a narrow gallery containing Indian jewelry.

LIST OF ACCESSIONS AND LOANS

FEBRUARY, 1918

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Ushabti, XX dynasty; vase and ushabti, Late Dynastic; bronze earring (?), date unknown; hematite weight, Empire period.	Anonymous Gift.
ANTIQUITIES—CLASSICAL	*Six vases and two bracelets, glass, Roman Imperial.	Anonymous Gift.
CERAMICS. . . . . (Floor H, Room 5)	Two porcelain dishes and two enameled biscuit kilin, Chinese, K'ang-hsi period (1662-1722). . . . .	Purchase.
(Floor H, Room 6)	Bowl and bottle, Persian (Rhages), twelfth century; two vases (so-called black hawthorn), Chinese, K'ang-hsi period. . . . . †Jar, American, early nineteenth century. . . . . *Plate, Mexican, eighteenth century. . . . .	Bequest of Isaac D. Fletcher. Purchase. Gift of Mrs. Robert W. de Forest.
GLASS (OBJECTS IN). . . . .	†Lamp, two jars, and two baskets, American, early nineteenth century. . . . .	Purchase.
METALWORK. . . . . (Wing E, Room 11)	Plaque, buffalo, Han dynasty (206 B.C.-220 A.D.); two figures, T'ang dynasty (618-906 A.D.), Chinese. . . . .	Purchase.
MINIATURES AND MANUSCRIPTS	†Four leaves from manuscripts, eleventh to thirteenth century; unfinished miniature, sixteenth century,—Persian. . . . . Two scrolls, Chinese, about 1100. . . . .	Purchase.
PAINTINGS. . . . . (Wing E, Room 9)	Two scrolls, Chinese, about 1100. . . . .	Purchase.
REPRODUCTIONS. . . . .	*Fifteen vases and ten seals from Crete, Middle and Late Minoan (2200-1350 B.C.). . . . .	Purchase.

\*Not yet placed on Exhibition.

†Recent Acquisitions Room (Floor I, Room 6).

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CLASS

OBJECT

SOURCE

SCULPTURE.....	Limestone group, Madonna and Child, French, fourteenth century.....	Bequest of Isaac D. Fletcher.
(Floor II, Room 6)	†Stucco relief, Persian (Rhages), eleventh or twelfth century.....	
(Floor I, Room 40A)	Bronze head, The Virgin, by Andrew O'Connor.....	Gift of H. Kevorkian.
TEXTILES.....	†Piece of green velvet, fifteenth century; embroidered towel, fifteenth or sixteenth century, Italian; embroidered panel with Cufic inscription, Hispano-Moresque, fourteenth century; damask hanging and piece of brocade, French, eighteenth century; carpet, Chinese, K'ang-hsi period (1662-1722). . . . .	Purchase.
(Wing E, Room 8)	*Silk box, painted and embroidered, English, nineteenth century. . . . .	Purchase.
COSTUMES.....	†Cope with orphreys, Florentine, fifteenth century; dalmatic with orphreys, Spanish, fifteenth century; embroidered dalmatic, Spanish, sixteenth century. . . . .	Gift of Miss Nancy V. McClelland.

LOCATION

OBJECT

SOURCE

(Wing H, Room 5)	Two bronze cannon, Philippine, eighteenth century. . . . .	Lent by Theodore Offermans.
(Wing H, Room 18)	Nineteen pieces of lace, Italian, Flemish, French, and Philippine, sixteenth to early nineteenth century. . . . .	Lent by Mrs. John E. Parsons.
(Wing E, Room 14, Alcove)	Iron basin, Central Asian, ninth century; faience bowl, Sassanian, sixth century; faience pitcher, Persian, twelfth century; limestone head, Christ, French, eleventh or twelfth century. . . . .	
(Wing J, Room 13)		Lent by Miss Cora Timken.

CALENDAR OF LECTURES

MARCH 9—APRIL 7, 1918

March 9	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
9	Garden Sculpture and Architecture	Harold A. Caparn	4:00 P. M.
10	Story-Hour	Anna C. Chandler	3:00 P. M.
10	Florentine Painting	G. H. Edgell	4:00 P. M.
16	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
16	Rodin	Kenyon Cox	4:00 P. M.
17	Story-Hour	Anna C. Chandler	3:00 P. M.
17	Color, Decorative and Realistic	Albert H. Munsell	4:00 P. M.
20	Magic Journey (For the Blind)	Anna C. Chandler	2:00 P. M.
23	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
23	Goya	William M. Ivins, Jr.	4:00 P. M.
24	Story-Hour	Anna C. Chandler	3:00 P. M.
24	Rembrandt Etchings	Kenyon Cox	4:00 P. M.
30	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
30	Gothic Architecture	Ralph Adams Cram	4:00 P. M.
31	Story-Hour	Anna C. Chandler	3:00 P. M.
31	Etchings, Meryon	Howard Mansfield	4:00 P. M.
April 2	Gallery Talks (For Public School Teachers)	Museum Instructors	3:45 P. M.
6	Story-Hour (For Members' Children)	Anna C. Chandler	10:30 A. M.
7	Story-Hour	Anna C. Chandler	3:00 P. M.
7	Etchings, Whistler	Howard Mansfield	4:00 P. M.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

THE BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the Fifth Avenue entrance to the Museum.

OFFICERS AND TRUSTEES OF THE  
MUSEUM

ROBERT W. DE FOREST,	President
ELIHU ROOT,	First Vice-President
HENRY WALTERS,	Second Vice-President
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EX-  
OFFICIO

THE STAFF

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Assistant Director,	JOSEPH BRECK
Curator of Classical Art,	EDWARD ROBINSON
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art,	ALBERT M. LYTHGOE
Curator of Decorative Arts,	JOSEPH BRECK
Curator of Armor,	BASHFORD DEAN
Curator of Far Eastern Art,	S. C. BOSCH REITZ
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Assistant Treasurer,	ELIAL T. FOOTE
Librarian,	WILLIAM CLIFFORD
Registrar,	HENRY F. DAVIDSON
Sup't. of the Building,	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
FELLOWSHIP MEMBERS, who pay annually.....	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually...	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A.M. to 5:30 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 10 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

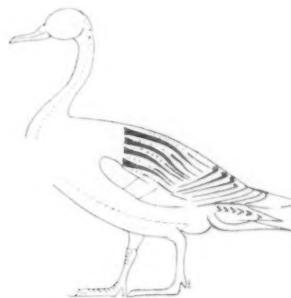
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THE METROPOLITAN  
MUSEUM OF ART

THE  
EGYPTIAN EXPEDITION

1916-17



SUPPLEMENT TO THE BULLETIN OF  
THE METROPOLITAN MUSEUM OF ART  
MARCH, MCMXVIII

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## THE EGYPTIAN EXPEDITION

1916-17

THE present world conflict, since its beginning in 1914, has imposed its restrictions in increasing degree on every side of human activity, scientific as well as otherwise, not directly related to the conduct of the war itself. Thus in the case of the Museum's Expedition in Egypt, with which the present statement deals, each year since that time has seen the enlistment in some form of war activity of one or more members of its staff, until now, following the entry of America into the war last April, six out of its total personnel of ten are in the service of the British and American armies. Lieut. Arthur C. Mace is with the British force in northern Italy. Lieut. Hugh G. Evelyn-White was with the British army which advanced through the desert east of the Suez Canal into Palestine, until illness obliged him to return to England last spring. H. R. Hopgood, who was wounded at the Battle of the Somme in October, 1916, has since recovered and returned to the front. Henry Burton is Assistant Director of the Registration of Enemy Aliens at Cairo. Capt. Herbert E. Winlock, of the Coast Artillery Officers' Reserve Corps, is now assigned to duty at Fortress Monroe, Virginia. Sergeant Albert B. Nixon is in the training camp at Camp Upton, New York.

Under this reduction of its staff, the scope of the Expedition's work has necessarily been lessened, but it is certainly a matter of great good fortune that under such world conditions as now exist it has still proved possible to continue the main programmes upon which the Expedition was engaged when the war began. Thus we have been able not only to make constant progress toward the completion of investigations which were previously in hand, but, what was of urgent importance,

to assure employment to the Expedition's trained force of native workmen, at a time when lack of such employment could only have proved disastrous to them under the existing economic conditions in Egypt. Consequently this very important side of the organization of the work has been held intact, when otherwise what might have amounted to almost permanent disruption would have been the outcome.

The last report to be published concerning the Expedition was contained in a Supplement to the *BULLETIN* for May, 1917, and covered the winter season of 1915-16. In the following season of 1916-17, which we are now to consider, the excavations were conducted under the direction of Ambrose Lansing, on both of the Museum's concessions—at the Pyramids of Lisht and at Thebes—on the former site from October, 1916, to January, 1917, and on the latter from January to May, 1917. The investigations at Lisht were carried out on a part of the area adjacent to the Pyramid of Sesostris I (the southern pyramid of the Lisht group) and took up the excavations there at the point where they had been interrupted in the summer of 1914 by the unexpected opening of the war.<sup>1</sup> Beginning at the pyramid-temple, which lies on the eastern side of the pyramid facing the Nile valley, the clearing was continued southward from that structure as far as the southeast corner of the pyramid, and resulted in bringing to light in that area the remains of the two enclosure-walls of the royal monument and its surrounding pavement, as well as a ruined smaller pyramid inside the inner enclosure-

<sup>1</sup>See *Excavations at the Pyramid of Sesostris I at Lisht during 1913-14*, in Supplement to the *BULLETIN* of the Metropolitan Museum for February, 1915.

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wall, the existence of which was previously unsuspected. Outside the pyramid-enclosure the tomb-shafts of private tombs yielded interesting types of funerary furnishings of the XII<sup>th</sup> dynasty. The publication of Mr. Lansing's report on these excavations will follow in a later number of the BULLETIN when supplementary work on the site has been completed during the present season.

The work at Thebes during the later part of the season of 1916-17, which is described in Mr. Lansing's present report, was centered on one of the most interesting points in the Museum's concession there, the site of the palace- or residential-city of Amenhotep III, upon which the Expedition first began its investigations in the season of 1910-11. The site lies on the west bank of the Nile, opposite the position of Thebes itself, on the desert-edge bordering the cultivated land of the valley and about a kilometer south of the Temple of Medinet Habu (see the map, fig. 1, and view, fig. 2). Beside it are the huge embankments of the Birket Habu—commonly supposed to have been the site of the pleasure lake dug by Amenhotep for Queen Tiy, his wife. The basin of this ancient lake is now dry during the greater part of the year; but at the time of the inundation, in the late summer and early autumn, the rising waters fill the basin and cover as well the cultivated fields round about, the former then taking on something of its ancient appearance. An interesting reference to this fact may be quoted from a recent letter received by the Museum from Mr. Lansing, written from the headquarters of the Expedition at Thebes in October last, just after his arrival there preparatory to undertaking the excavations of the present season: "It was rather amusing crossing the river from Luxor, for the water is all over the flats and the boat stuck twice on the mud, not to be moved without much shoving and lifting. The Colossi are surrounded by water, which means that the ordinary road is impassable, and I had to take the one around to the north by the Temple of Gurneh. I rode down toward the Palace yesterday afternoon—tried to get there by way of the Birket Habu, but

that too requires wading. The Birket is one great sheet of water, as it ought to be, broken only by one or two *sagieb* posts (the native water-wheel) and the head of an occasional *gamus* (the Egyptian buffalo). A lot of cranes can be seen stalking around, and I hope yet to see some pelican which ought to be here now."

The construction of the pleasure lake for Queen Tiy is described in an inscription on one of a series of commemorative scarabs recording events of Amenhotep's reign, reading in part as follows: "His majesty commanded to make a lake for the Great King's-Wife, Tiy, in her city of Zerukha. Its length is 3700 cubits: its width, 700 cubits. His majesty celebrated the feast of the opening of the lake, in the third month of the first season, day 16, when his majesty sailed thereon in the royal barge 'Aton-Gleams'."<sup>1</sup> Weigall draws an attractive picture of the time, when he says: "In order that there might be gardens near the palace in spite of the barren nature of the ground, he (Amenhotep) caused an enormous lake to be made on the east of the palace; and the visitor may trace its limits by the mounds of rubbish which were thrown up during its excavation. These are especially to be noticed on the immediate east side of the palace. The lake, which is now called Birket Habu, was made by Amenhotep III<sup>rd</sup> in the eleventh year of his reign (B. C. 1400), and is said to have been designed for the entertainment of his much-loved queen, Tiy. One may suppose that the lake was surrounded by trees and flowers, and as our inscriptions tell us that here the royal couple sailed in their beautiful dahabiyyeh, which was called 'Aton-Gleams,' we may reconstruct in the imagination a picture of great charm. It was probably in this palace that the heretic king Akhnaton was born, and here Amenhotep III<sup>rd</sup>, who has been called 'The Magnificent,' and the beautiful Tiy held their brilliant court."<sup>2</sup>

The excavations of our Expedition on the site of Amenhotep's palace during the seasons of 1910-11 and 1911-12<sup>3</sup> were con-

<sup>1</sup> Breasted, Records, II, § 869.

<sup>2</sup> Antiquities of Upper Egypt, p. 291.

<sup>3</sup> See BULLETIN for October, 1912.

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FIG. I. MAP OF THE WEST BANK AT THEBES, SHOWING THE POSITION OF THE PALACE-CITY OF AMENHOTEP III

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ducted on the southern and western quarters of the area and laid bare a part of the palace buildings containing the king's own apartments and throne rooms, as well as the *harim* or apartments of the royal ladies. Nearby was a row of houses of practically uniform plan, apparently for the use of courtiers and officials; while farther south a dependent village of workmen's quarters was cleared, in which artisans had carried on the manufacture of faience beads, rings, scarabs, and other types of ornament for the inmates of the royal dwelling. Some of the interesting results of the excavations of these years are now to be seen in our Museum, in the Tenth Egyptian Room, including examples of the painted wall- and ceiling-decorations of the palace and many objects of faience and glass.

In the season of 1914-15<sup>1</sup> work was resumed upon the palace-area to the north of the point covered by the excavations of the earlier seasons, and here a distinct quarter of the palace was uncovered which proved inferior only in interest and importance to the royal apartments found in the first season's work. Its most striking feature consisted of a large, rectangular residential structure containing a throne room, halls, and suites of rooms similar in arrangement to those of the royal suites; but from the absence of anything in the nature of extensive *harim* accommodation, as in the royal quarter, it seemed probable that the building had served as the residence either of Queen Tiy, as Amenhotep's principal wife, who might well have had an establishment of her own, or of the heir-apparent, Amenhotep IV, later the famous Akhnaton, and the other royal children.

The next stage in the Expedition's excavation of this site is that described in the accompanying report by Mr. Lansing, conducted during the past season of 1916-17. Still continuing the northward trend of the excavations from the sections cleared by the Expedition in the preceding years, and at a point which seems to mark the most northerly limit of the area, there was brought to light a large enclosure, with walls approximately 110 x 185 meters in length, containing a structure of great

historical interest. Its general purpose would seem to have been that of a palace-chapel dedicated to Amon, as the stamped bricks in its walls tell us. But what is of primary importance, inscriptional evidence yielded by the excavations proves it to have been the Festival-Hall of Amenhotep's Second Jubilee, the celebration of which—as this newly discovered evidence now affords us the first proof—took place in the thirty-fourth year of his reign. Interesting remains of some of the decorative features of the building have also been recovered, in the form of painted ceilings, faience wall-tiles, and wooden cornices inlaid with a faience feather-pattern. Additional types of decorated pottery supplement and increase the many previously found in other buildings in the palace-area, of which representative examples are now shown in our Museum collection.

During the present winter of 1917-18 the excavation of the palace-city is being continued. Work began on November 1 on a section west of the residential-building uncovered in the season of 1914-15, and in reports already received from Mr. Lansing he describes that section as proving to have been occupied by manufactories of glass and faience. Crucibles, glass rods of different colors, which were employed in the manufacture of polychrome glass, as well as many varieties of the glass itself, have been found; also material illustrating the processes followed in the making of objects in faience, including many terracotta moulds in which the various types of objects were cast, as well as unfinished material in different stages of its manufacture. It seems likely that the excavations of the present season will see the completion of the work on the palace-area still remaining to be covered, and the total results derived by the Expedition in its investigation of this site can then be correlated and made ready for their final publication.

In the accompanying report by Norman de Garis Davies, he describes the results achieved in the season of 1916-17 in that branch of the Expedition's work at Thebes which is conducted under the Robb de Peyster Tytus Memorial Fund, devoted to the investigation and publication of

<sup>1</sup>See BULLETIN for December, 1915.



FIG. 2. VIEW SOUTH FROM KURNET MURRAI

1. SITE OF THE PALACE-CITY OF AMENHOTEP III  
2. EMBANKMENTS AT THE SOUTHWEST CORNER OF THE BIRKET HABU  
3. EMBANKMENTS AT THE NORTHEAST CORNER OF THE BIRKET HABU  
4. TEMPLE OF MEDINET HABU

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Theban tombs. At the end of the season's work, in May last, as his study of a number of the tombs had been carried to completion, it was deemed advisable that he should spend the present winter in England, where for various reasons the preparation of his results for publication could be car-

ried through to better advantage. His material for two volumes describing the Tomb of Puyemrê is at the present moment well advanced in preparation, while the past year has seen the appearance of the first volume of this series, devoted to the Tomb of Nakht. A. M. LYTHGOE.

EXCAVATIONS AT THE PALACE OF AMENHOTEP III  
AT THEBES

IN the continuation by the Museum Expedition, in 1916-17, of its investigation of the site of the Palace of Amenhotep III at Thebes, the area excavated lay along

these were the symmetrical plan of the building, which developed as the excavations progressed; its isolation from the other structures of the period; the type of deco-

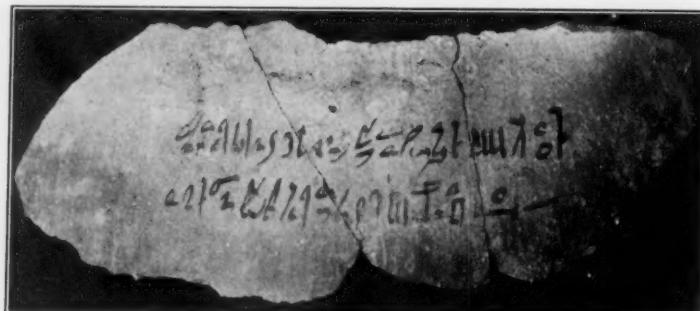


FIG. 3. HIERATIC INSCRIPTION ON FRAGMENTS OF A POTTERY JAR, MENTIONING THE CELEBRATION OF THE SECOND JUBILEE OF AMENHOTEP III IN THE THIRTY-FOURTH YEAR OF HIS REIGN

the edge of the cultivation north of the parts cleared in previous seasons, and probably forms the northern limit of the buildings erected here during the king's reign. Fragments of sandstone and traces of sun-dried brick construction over a large area were surface evidence that a building of considerable importance was at this point.

A beginning was made on the western edge, the bare desert beyond affording a convenient dumping place, and before much had been cleared something of the nature of the building became apparent. The regularity and shape of a number of long rooms, which were the first to be cleared, had seemed to indicate an extensive storehouse; but several additional features which soon appeared gradually confirmed the assumption that its character was that of a temple or chapel. Among

ration of the ceilings in the main halls, referred to later on; and finally the fact that some of the bricks in its walls were found to bear the impressions of stamps inscribed "The House of Amon in the House of Rejoicing," i.e. a chapel to Amon in the "House of Rejoicing,"—the latter being the regular designation of the palace.<sup>1</sup> In some of the impressions Amenhotep's name was coupled with this definition of the building.

This opinion as to its character proved to be justified, and the purpose of the building was definitely settled when the clearing had been continued to the southeast corner of the great enclosure in which the structure was found to have stood (see plan, fig. 4). There, among the objects thrown out from a series of rooms probably

<sup>1</sup>See BULLETIN for October, 1912, p. 186.

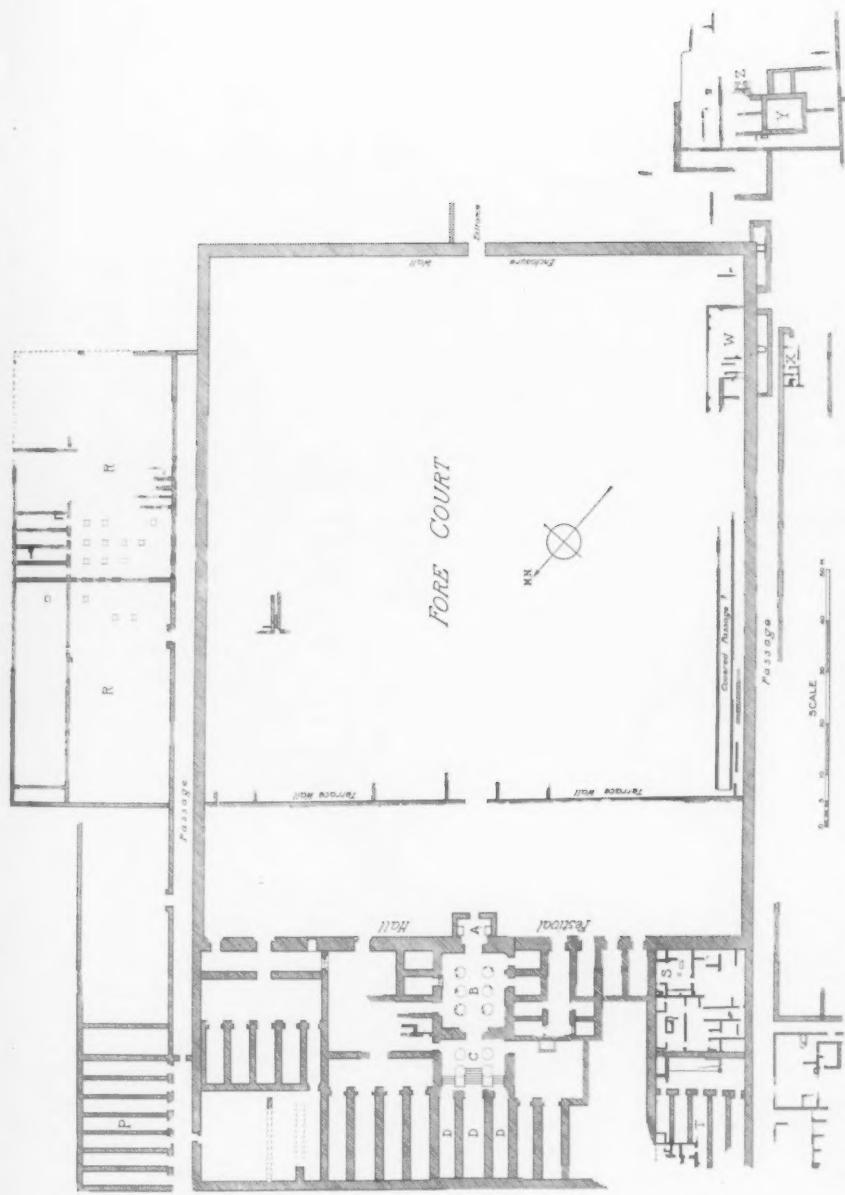


FIG. 4. PLAN OF THE FESTIVAL HALL OF AMENHOTEP III AND THE SURROUNDING AREA EXCAVATED BY THE MUSEUM'S EXPEDITION, SEASON OF 1916-17

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

occupied by the priests, a great mass of fragments of pottery vases and jars was found. Some were of the blue-figured types found in the *harem* buildings of the palace in the season of 1910-11. Others were decorated with polychrome representations of garlands hung about their necks. But by far the commonest were undecorated jars of the common amphora type. Many of these had been provided with a hieratic inscription on their shoulders stating the nature and purpose of their contents, and from the fragments it was possible to put together a good many complete inscriptions. Such is that in figure 3. It reads: "Year 34. Beaten (potted?) meat for the repetition of the *beb sed*, from the *yakhet* of Tahutmes, son of the slaughterer Kay." *Yakhet* may be translated 'stock-yard,' or something similar. The *beb sed* is the jubilee celebrated in the thirtieth year of the kings' reigns. The expression "repetition of the *beb sed*," dated as it is in the thirty-fourth year of Amenhotep's reign, would then refer to his second jubilee, for records already existed both of the jubilee in the thirtieth year and of a third in the thirty-sixth year.<sup>1</sup> Professor Breasted surmised<sup>2</sup> that his second jubilee was celebrated in the thirty-fourth year, as in the case of Ramses II, but hitherto there has been no direct evidence of this fact.

Moreover, from the fact that sandstone fragments were found bearing part of an inscription referring to the festival, which seem to have belonged to a door frame of the building, as well as from the fact that the majority of the inscribed pottery fragments are of the thirty-fourth year, there seems considerable likelihood that the building was erected for the special purpose of the jubilee. At least, we may safely draw the conclusion from our collective evidence that the structure is the "Festival Hall," perhaps constructed for, but certainly employed for, the celebration of Amenhotep's second jubilee, in the thirty-fourth year of his reign.

The main part of the Festival Hall lies

in the western<sup>3</sup> end of the enclosure, the remainder forming a great open court entered through a gateway in the eastern end of the enclosure-wall facing the Nile valley (see plan, fig. 4). The section of this court nearest the façade of the building proper was on a higher level than the rest, divided from it by a low retaining wall, the result being a low terrace with a ramp leading up to it at the center. Part, at least, of the terrace was smoothly paved with mud brick.

The chapel, or central hall—for the greater number of the chambers of the Festival Hall resemble storerooms rather than rooms of a religious character—lies in the center of the building. There are several doorways in the façade, but the main entrance, unlike the others, is provided with a small antechamber (A on plan) projecting two meters out from the façade. Mud-brick benches within on either side suggest a shelter-porch for the doorkeepers or attendant priests. Here were found sandstone fragments of the main entrance-doorway, which were inscribed with the titulary of Amenhotep; but they are too few to make it possible to determine whether the inscription contained anything more than the usual formulae.

The entrance leads into the largest hall in the building, the first hypostyle (B on plan). It is rectangular in shape, running east and west, the roof supported by six columns. Of these only the foundations exist, and it is impossible to determine with certainty whether the columns themselves were of wood or of stone. The size of the sandstone foundations however, suggests that the columns were probably of the same material. To the north and south small doorways lead into small chambers.

A doorway at the western end of the first hypostyle leads into a second hall of the same nature—this one smaller, having only four columns (C on plan). In these two halls the ceilings were decorated with the regulation temple-pattern of yellow stars on a blue ground. There were also traces

<sup>1</sup> Breasted, Records II, §§ 870 ff.

<sup>2</sup> op. cit.

<sup>3</sup> Really northwest, the axis being as usual directed to the river and not due east (actually 47° south of east).

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of the vulture-pattern in the first hall. But here, as in the rest of the building, the preservation left much to be desired, the walls existing but a small height above their

all of practically the same dimensions, and are only to be distinguished from the many other similar rooms of the building by the fact that they are on a higher level. Of the



FIG. 5. THE SOUTH END OF THE FESTIVAL HALL, LOOKING EAST

foundations (for example, see fig. 5), and nearly all the doorways being despoiled of their thresholds and jambs. The walls were undecorated—so high as they are

three, the central one is reached from the hypostyle by a staircase of seven steps, the room itself being 55 cm. above the level of the hall. It is stuccoed in yellow, and



FIG. 6. SANDSTONE TANK WITH REMAINS OF STEPS, IN A VILLA NEAR THE FESTIVAL HALL

preserved, at least—but had been given a coat of plain white stucco over the mud plaster.

The west side of the second hypostyle is formed by the entrances to three long, narrow chambers (DDD on plan). They are

fragments of plaster with *kheker* decoration were found here. The two chambers on either side are provided with only four steps, and are thus not so high as the central one.

One is led to presume that these three

chambers are sanctuaries; in the absence of inscriptional evidence the most likely conjecture is that they were devoted to the service of the Theban triad, Amon, Mut, and Khonsu.

North of this central rectangular block

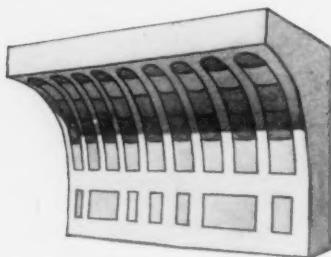


FIG. 7. SKETCH OF A PART OF A WOODEN CORNICE, INLAID WITH BLUE AND GREEN FAIENCE TILES

of the Festival Hall lies a series of chambers of the "storeroom" pattern. One would have expected the clearance of these rooms to have produced substantial remains of their former contents, but such was not the case. Quantities of fragments of large alabaster vases were brought to light,

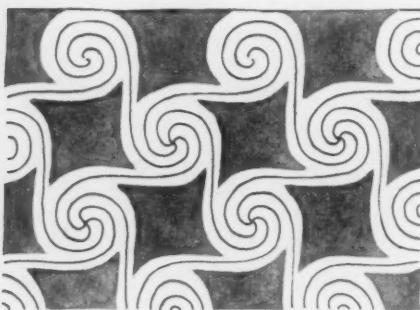


FIG. 8. RESTORATION OF WALL DECORATION OF BLUE FAIENCE TILES, AND SPIRALS ON GILT PLASTER

the inscriptions on which, and likewise on a broken offering-table, bear evidence of the Amon persecution during the reign of the king's successor Akhnaton, for in all cases the Amenhotep name is chiseled out. The vases themselves were wantonly broken. In view of these facts we may perhaps be justified in supposing that the

storerooms, if such they are, were thoroughly despoiled of their contents at the time when the agents of the heretic king were engaged in wiping out all traces possible of the cult of Amon.

The main enclosure-wall bounds the complex of buildings on the west. North of it, however, there is another series of long, narrow rooms (at P, on plan). These open from their southern ends upon a wide passage which separates them from the great enclosure, and extends the full length of its north side. About the center of this passage, or street, is situated a building of considerable dimensions (RR on plan), provided with a large colonnaded court. It is possible that it may be the office of the steward in charge of the stores. Here they could be received, checked, and distributed according to their nature to the proper magazines.

South of the central hypostyle halls the plan is not so complete, for a watercourse has cut away a good deal of the building, and it seems likely, too, that one corner—that between the façade and the south enclosure-wall—was never built. Here buildings predating the Festival Hall still exist, on a lower level than the latter. A whole house may be seen in the plan, with a large room (S) provided with a column for supporting the roof, and a bathroom. In the latter was a stone slab upon which the bather stood and from which the water drained into a neighboring basin (fig. 9). The quality of this house makes it improbable that these buildings were the dwellings of the workmen engaged in building the Festival Hall. Possibly, however, the plan of the latter was enlarged after its construction had commenced, and these houses had to be sacrificed.

At T on the plan are rooms similar to the storerooms north of the central hall. In them, and in the débris of the walls cast down by the water, were found large numbers of blue faience wall-tiles. Plaster, in which they had been imbedded, adhered to their backs; and there were traces of gold leaf on their faces near the edges. The decoration of which they were a part was evidently completed in gilt plaster, the spaces between the tiles being filled by

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a spiral pattern (fig. 8), as in the decoration of the palace of Akhnaton at El Amarna.<sup>1</sup>

The tiles had evidently been torn from the walls by the plunderers who afterward stripped off the gold leaf; for in most cases they were found lying in piles close together. It is uncertain what position this decoration had; for no evidence of its presence on the walls up to their existing height was found. A cornice, also, was found nearby which probably had stood originally over the lintel of a doorway. This cornice, which was of wood inlaid with small tiles, had been nearly destroyed by white ants, so that the whole could not be preserved; but it was possible to determine the dimensions, and the order of the tiles which decorated it. In design (fig. 7) it is of the regular *cavetto* type; the feathers, all of the same pattern, being composed of five tiles each, blue and green in color. The roll is represented by rectangular tiles of two sizes, and imitates the binding seen on the ordinary roll. The tiles were let into the wood, plaster being used to fix them, and the intervals were filled with plaster overlaid with gold leaf.

As on the north, the south side of the enclosure was flanked by a long passage, of the same width as the other. At its west end it gives access to houses, now in great part washed away by the *wadi* running past the south side of the group of buildings.

The east end of this way, that is to say, the southeast corner of the main enclosure, is the place where the great quantity of broken pottery vases and jars mentioned above was discovered. The majority were found in a deep, doorless chamber (U) built against the enclosure-wall, into which they had evidently been dumped from the rooms (at W, on plan) within the enclosure, which is on a higher level. Moreover, most of the jars had been sealed with mud stoppers on which had been impressed such stamps as "Potted meat," or "Wine for the Jubilee," or "Honey." Some were un-stamped and others smeared over with color. In some cases the jar had been opened by simply cracking off the neck instead of breaking away the sealing, so

<sup>1</sup>Cf. Petrie, Tell el Amarna, Plate X, 2.

that some examples of the sealings were found intact with the mouth of the amphora still imbedded.

In a small house close by (at X, on plan),

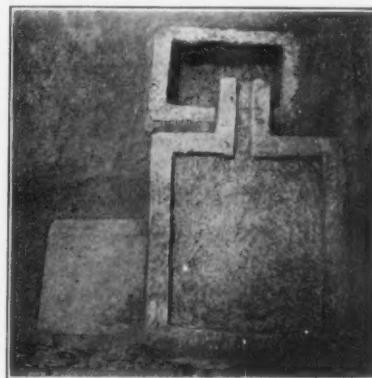


FIG. 9. BATHING SLAB AND DRAIN IN A HOUSE AT THE SOUTH END OF THE FESTIVAL HALL

there is a kitchen with a fireplace and oven (fig. 10).

Between the southeast corner of the enclosure-wall of the Festival Hall and the cultivation are remains of houses (at Y, on plan) which must have been of some



FIG. 10. FIREPLACE AND OVEN IN A HOUSE SOUTH OF THE ENCLOSURE

importance. An interesting feature of one of these is a tank (Z) hewn out of a block of sandstone with limestone steps leading down to it (fig. 6). In this respect it resembles the villas depicted in the tombs at El Amarna. Curiously enough, in the débris near it a small fish in limestone was found.

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This villa and traces of others adjoining it extend slightly in front of the east wall of the great enclosure. The ground in front of the remainder is bare desert, unless the denudation has destroyed all that existed there; for in this region there is little débris above the original level.

The forecourt itself, of the Festival Hall,

is a plain, rectangular space of large dimensions with no erections in it except the rooms in the southeast corner and what seems to have been a covered passage along the south side. It may be supposed that the priests, in whose charge the hall was, lived in these rooms and approached the temple through the passage in private.

AMBROSE LANSING.

### THE WORK OF THE ROBB DE PEYSTER TYTUS MEMORIAL FUND AT THEBES

LAST season was again largely spent in satisfying the endless demands of the tomb of Puyemrê,<sup>1</sup> where the mass of fragments recovered invited reconstruction while affording scanty material for the solution of the problems involved. The absence, at the front, of E. J. Mackay, who has been engaged in the work of preservation of Theban tombs under a fund generously given by Robert Mond, put his trained mason at my disposal, and the surveillance of the delicate work of rebuilding and conservation occupied more time than I like to think of. But the responsibilities of having exposed ancient monuments to hazards of weather and theft, though often lightly regarded in Egypt, have always been taken seriously by our Expedition. Points of debate, too, which had been reserved to the last owing to their unattractive and tedious character, had to be dealt with, since publication was imminent. But tedium, like happiness, has no history for the public, and it is to be hoped that further reference to this tomb will be by way of citation of a published volume. The photograph of a reconstruction in color of a decorated doorway of the tomb, which was not available for the last report a year ago, is included here (fig. 11). This will show how much can be done by patient collection of stone fragments and scraps of evidence to restore shattered walls, brilliantly on paper and not unpleasingly in actual masonry.

The balance of my time was spent on the not less large and interesting tomb of

<sup>1</sup>See also report on this tomb in Supplement to BULLETIN for May, 1917.

Kenamón (No. 93), keeper of the cattle of Amon (figs. 12 and 13), who had the good fortune or the good taste to employ on the decoration of his tomb one who must have been the best designer of his day, if not of his era. To this unknown genius his contemporaries or his successors did the signal honor of making facsimiles of what they considered to be his masterpieces, for study or for reproduction elsewhere. Nor does their selection differ much from one that would be made today.

A tedious task involved in the complete publication of this remarkable tomb was the re-excavation of its subterranean burial chambers for more exact measurement. A description of these galleries, which are so rough in character that, as planned on paper, they must perforce be an embellishment of the originals, will feebly show the labor involved in emptying and planning them, filled as they were with repulsive relics of the dead and nauseous odor of bats, and so remote from light and air that it smote the conscience to consign children to the task of removing or turning over the débris. From a side-chamber in the great hall of this rock-cut tomb one descends by thirty rude and very steep steps to a level gallery. One could also have gained this by a narrow passage which by tortuous ways descends from the floor of another part of the tomb and debouches into the gallery by a hole half-way up its wall. One's progress to the local under-world from this point is continued by stumbling down a second twisting flight of steps at the far end, and so reaching a hall with a ceiling supported on four rough pillars of

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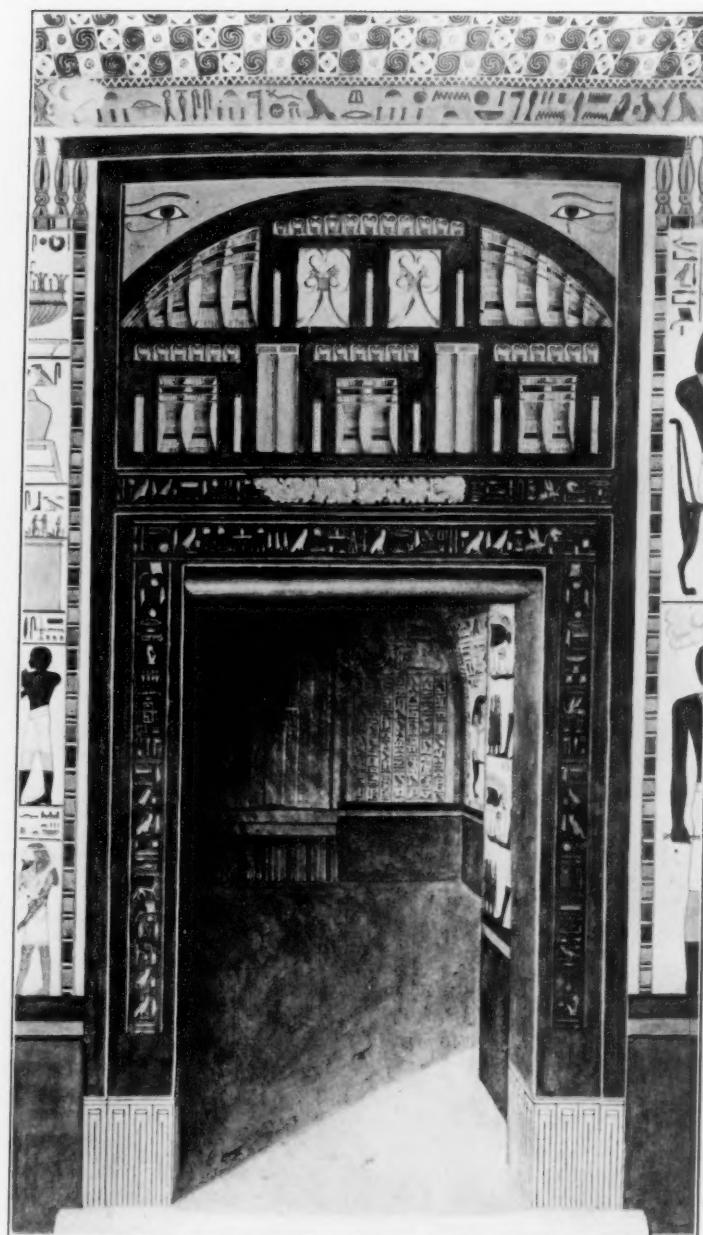


FIG. 11. DECORATED DOORWAY, TOMB OF PUYEMRE  
FROM A RESTORATION IN COLOR BY N. DE G. DAVIES

rock. One seeks further penetration for some time before one finds it in an indirect line through a passage which curves round the hall and conducts to a small antechamber. In the floor of this an uninviting flight of steps leads down to a still more malodorous and stifling set of rooms. In the inmost and lowest cellar a trench in the floor afforded the final resting place to the unhappy dead. By this time the visitor, whose candle only multiplies the dark recesses, has lost all sense of direction, distance, and depth and is conscious of a cow-

him to contemplate with equanimity. Nor were his trials over: we had still to clear the inmost hall. Falls from the roof had converted this from a seemly pillared chamber into a cave, the upper recesses of which the eye could scarcely explore. Fortunately the wall held till the last hours, when a considerable fall occurred. The concluding clearances were distinctly scamped. These unsavory labors produced of course nothing but plans. Even my predecessor, R. Mond, had had little more reward. The fellah, not less than the an-



FIG. 12. COURTYARD AND ENTRANCE DOORWAY, TOMB OF KENAMÓN AT SHEIKH ABD EL KURNEH, THEBES

ardly fear of being permanently lost in this foul under-world. He understands the fervent prayers of the Egyptian that death might be postponed till "after a good old age" and might even then afford a prospect of "seeing the sun and his beauties every day." Even the fellahín boys, whose own cribs are not very different or any fresher, broke into joyful cries as with dust-begrimed nostrils and eyes they emerged from these burrows and greeted the sunlight, unwinding dirty cloths from their mouths, and making for the water-jars in jostling rivalry. In the end my zealous overseer, Mohammad Awad, retired to his bed for weeks and emerged a shade, impoverished no less in pocket than in flesh, owing to the fees of the local medicine-man, by whose nostrums alone he escaped a fate which late experiences did not allow

cient plunderer, sweeps marvelously clean and shows a courage and resource which deserve guidance to better ends.

A good deal of time was spent in making a collection of the colored hieroglyphs used on the walls. Although forms as late as these are contain much less history than those which are nearer their source in the objects, tools, animals, and what-not of contemporary life, yet they retain some gold-dust of history. They are, besides, of great importance for dating chance inscriptions, and for their decipherment when only traces of form and paint remain. The signs in this tomb have indeed suffered severely, but in compensation the artistic standard is so high that their lines and color are likely to be authoritative. I hope, therefore, to make this collection (dated to the reign of Amenhotep II) the basis for a

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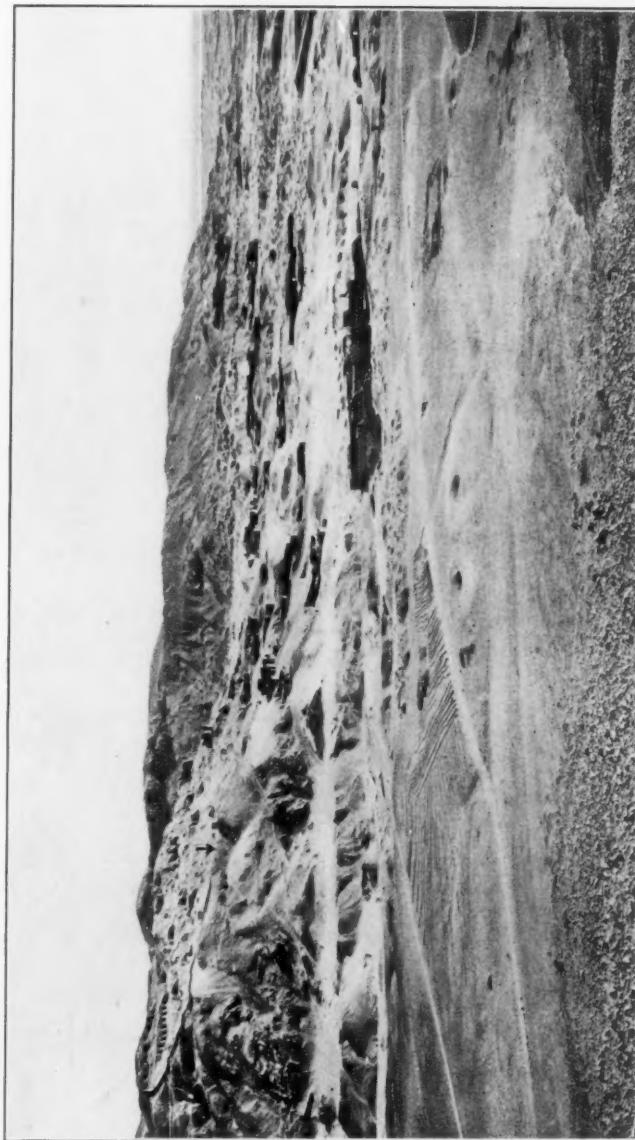


FIG. 13. VIEW NORTHWARD OVER THE THEBAN NECROPOLIS FROM KURNET MURRAÏ. THE POSITION OF THE TOMB OF KENAMON IN THE SOUTHEASTERN SLOPE OF SHEIKH ABD EL KURNEH IS MARKED BY THE ARROW

publication of Theban hieroglyphs of the Eighteenth Dynasty. It may be of interest to cite a few examples in illustration of their importance, albeit color must be ignored here. Many sides of the national art can be as instructively studied in these tiny pictures as mediaeval art in an illuminated initial. The delicacy and sureness of Egyptian line is delightfully manifested



FIG. 14

here, as well as the national genius for seizing salient features and adopting clever conventions while showing that instinctive conservatism that gives life and interest to an historic language.

The use of a hieroglyph as a determinative or word-sign is like that of a photograph on a passport. It finally clinches the identification of a concept with its written form, and often, when used in the description of an accompanying scene, it becomes



FIG. 15

an epitome of it and may thus give valuable information as to missing parts. Fig. 14 may be taken as an instance. It is the word-sign for *khby*, "to dance," and shows a female acrobat turning a backward somersault dressed only in a black loin-cloth with a red patch on the seat and a mass of long hair which no doubt added to the effect of her whirling movements on the delighted spectators. A male figure stamping energetically can equally well be used to define the same verb. We are thus brought nearer to an exact connotation of the word; for it is evident that it includes, or is limited to, rhythmic movements of an ex-

treme sort. Incidentally, as the extant scene only reveals the quiet music of the lute, its use here hints that the missing part of the picture must have contained



FIG. 16

the figure of an acrobat like this, whose barbaric performances are known to us from pictures like fig. 15, which I recovered lately from faint survivals of a defaced scene in Tomb 60.<sup>1</sup>

The hieroglyphic fonts used in printing, on which the cursive forms used by the Egyptologist in his notes are naturally modeled, have been drawn unfortunately



FIGS. 17 AND 18

from debased types. Hence classical forms cannot be too often or too exactly reproduced. Justice will then be done to the subtlety of line employed by the calligraphist, and the fidelity with which the traditional touch is preserved through centuries and hardly effaced by the worst handwriting. The sign, e.g., which repre-



FIG. 19

sents a mouth, though it is usually only an alphabetic *r*, never becomes a mere lensoid. The greater rise of the upper lip and the drawn-out corners of the mouth are nearly always traceable (fig. 16).

<sup>1</sup>Here, and to a small degree in a few other illustrations, I have allowed unindicated restorations. For fully authoritative drawings the publication must be awaited.

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A large number of common word-signs and syllabics are represented by birds, which are very liable to be confused unless form and color be carefully adhered to.



FIG. 20

For instance, the bird which stands for "great" and that for "little," "contemptible," though quite different in coloring, one being a wagtail, the other a small bird of tame brown hue, are scarcely distinguishable in outline, save for the shape of



FIG. 21

the tail (figs. 17 and 18). The same may be said of figs. 19 and 20, the vulture and the eagle (alphabetic *aleph* and a grammatical ending *tiu*), though it is very important that their rôles should not be confused. The pin-tail duck has two forms here.



FIG. 22

When marching erect, it is *se*, "a son"; when huddled, it is the determinative of the duck tribe (see vignette on cover and 21). The former is distinguished by color from the *geb* goose (fig. 22). The peculiar pose of the cormorant (fig. 23; *ak'w*, enter?) if rightly observed preserves it from

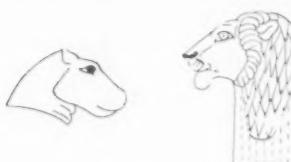
confusion with the above, but these are not the only dangerous resemblances. Similarly the tomb presents three word-signs for as many terms for oxen, thus giving valuable aid to the lexicographer in differentiating similar words.

Not a little history of the priceless prehistoric kind lies buried in these little pictures, and if it is often as difficult to isolate



FIG. 23

as the chemical elements of a stubborn organic compound, that is the more reason for having accurate copies on which to base research. The power of seizing salient features and reproducing them with tenacious fidelity is exemplified in the head of the hippopotamus (fig. 24; *at*, "a moment"), as is the power of transforming them into decorative features in the head of a lion



FIGS. 24 AND 25

(fig. 25; *pehti*, "strength"). This gift is not less manifest in the little hieroglyph than on a larger scale where the part of a compound capital under the abacus is formed by four heads, two those of lions, two those of the lion-derived god Bes, who plays the double rôle of a fierce and of a ridiculous yet kindly deity (fig. 26). The awful aspect of the lion is here all the more sharply contrasted with the clownish ugliness of the monster because the latter is directly drawn from the nobler beast. The brows, the channel from the corner of the eye, the wrinkles on the nose of the

angry animal, the mane that frames its face, become absurd features on the grotesque god. Only his mouth is stupidly human and feebly ferocious. The tongue which lolls below a row of bared teeth, and is a characteristic weakness of the animal, is ironically imposed on the god. In the flat



FIG. 26. REPRESENTATION OF PART OF A COMPOUND CAPITAL, TOMB OF KENAMÓN

design the ears are cleverly made common to both lion and agatho-demon. How it fared in the round we have, I think, no extant example to show.

On one of the walls we have an intensely interesting collection of New Year gifts exchanged by the king and his courtiers. They include statues, weapons, cabinet work, specimens of the goldsmith's art, etc. Appended to some of them are explanatory

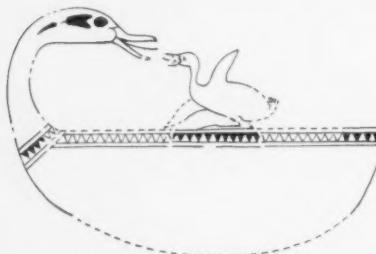


FIG. 27. REPRESENTATION OF AN IVORY(?) TOILET DISH, TOMB OF KENAMÓN

notes which enhance their value. In fig. 28, e.g., we have one of six charioteer's whips which seem to have served also as goads; and a bill of a unique, but very effective kind. By the former is written "220 whips of gold, ivory and ebony." From this note and the colors employed we learn that the whip had an ivory or ebony shaft (the examples are black and white alternately), bound with gold at the ends, a heavy knob of lapis or other pretty stone

as a stop, and a loop by which to hang it on the wrist. Of a fine chariot it is recorded, "His Majesty's chariot called 'the Syrian,' whose wood the King brought from the country of the gods (the mountains?) in the Euphrates district." But the *chef d'œuvre* prepared by the goldsmiths for the king's delectation was a set-piece mounted on a pedestal (fig. 29). It consisted of *dôm* palms worked in gold, the spreading fans represented by green, the

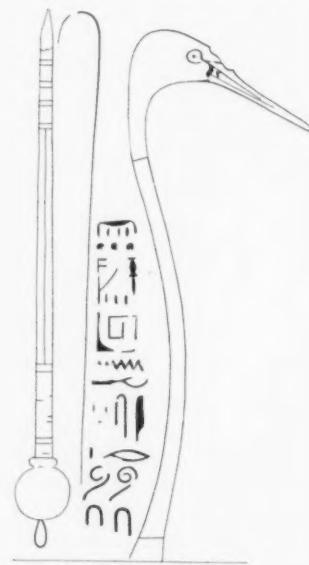


FIG. 28. REPRESENTATION OF A CHARIOTEER'S WHIP AND A BILL, TOMB OF KENAMÓN

clustered nuts by red stone inlay. Monkeys climb freely about the notched stems; and if the little models were as simian as the designs are, they must have pleased the Pharaoh not a little.

The whole wall is full of antiquarian interest. As a specimen we show a dainty ivory(?) toilet dish in the form of a swimming duck (fig. 27). The bird turns its head backwards in anxiety for the duckling which has mounted on its back, the neck by a happy fancy serving as the handle of the dish and the chick that of the revolving lid.

Artists must forever regret the loss of the upper part of the head of an ibex, which

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else might have been presented without fear as sufficient in itself to give proper rank to Egyptian art (fig. 33). The animal, brought to bay by a hound, is posed

senting a general treatment which is unique. The artist had to depict a tract of desert crowded with game of various kinds which has been browsing there on the spare



FIG. 29. MONKEYS IN DŌM-PALM. GOLDSMITH'S WORK, TOMB OF KENAMÓN

with tragic dignity as if on its native crags and seems to await the fatal stroke with a resignation which even the dog at its feet respects. The artist has worked over the rough gray pelt with a technique new

clumps of bush. Nile gravel he represents as a pink (i.e. ruddy) ground, dabbed with blue and red for its brown and gray pebbles; but, as this color would ill set off the figures, he has placed each animal or group

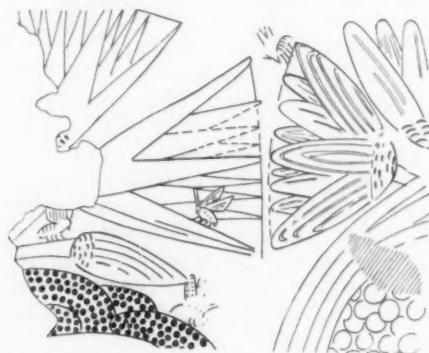


FIG. 30. NYMPHAEA LOTUS AND HORNETS, TOMB OF KENAMÓN

to Egyptian art, defining the hairs and marking the varying stones in naturalistic style.

The hunting scene in which this animal occurs, though pitifully damaged, has left us other attractive fragments, besides pre-

in a detached island round which the desert runs, the hard outlines of the free spaces being relieved by planting vegetation round them, as if each beast had taken cover in a patch of bush. Three such refuges are shown in figs. 31, 32. In one a

desert hare lies vigilant. In another a wild ass(?) is in labor. In a third a young antelope, undisturbed by the approaching

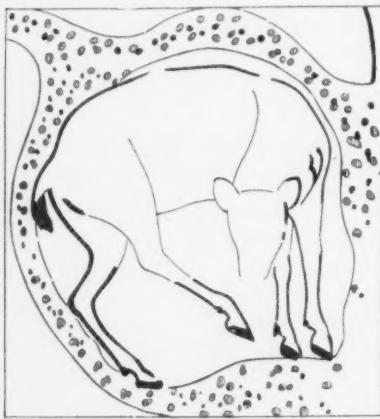


FIG. 31. A CALF AT ITS TOILETTE,  
TOMB OF KENAMÓN

enemy, balances itself on the tips of its hoofs in an effort to reach its hind leg with its tongue. In each case the broken



FIG. 32. A HARE IN HER FORM AND THE  
HEAD OF A WILD ASS, FROM A HUNTING  
SCENE, TOMB OF KENAMÓN

and worn remnants of the pictures only serve to enhance the skilful characterization of each species and its natural pose.

A girl's figure which was once very attractive has been restored and cleverly idealized by Prisse d'Avennes in his Art (Vol. II, Plate 60). It must be confessed that the ravages of time, cruel as ever to the sex, have been greatly minimized by him; but more of Thebes and less of Paris still leave her with sufficient proof of her past charm.

The historian, too, will find gratitude for what is left out, balanced by chagrin at what has been lost, as he regards the remains of an inscription the original length of which is scarcely equaled in the necropolis, but of which only a bare third remains to hint at a royal admonition to Kenamón on the conduct of his offices.

The artist of this tomb, like his younger contemporary who drew the scenes for Nakht<sup>1</sup>, grew weary when he left living forms and had to portray offerings piled up for presentation to the gods, though even here his picture of still life reveals distinction and richness. His effort to relieve his yawns is seen in that he not only brings back the beautiful Nymphaea Lotus, once so common in Northern Egypt, but amuses himself by introducing, with a fidelity to local conditions which every dweller in Egypt will appreciate, the yellow hornets which creep over everything; on so small a scale, however, that the careless glance of his patron would pass over or pardon this breach of etiquette (fig. 30).

Two general features of the decoration of this tomb remain to be noticed which help to give it a distinctive place in the history of Theban art. The background of all the walls is not that customary violet, a bequest of hoary antiquity and only tolerable when on the point of evanition or when used on the weakest shades, but a golden yellow. The original tone, on which everything depends, can scarcely be recovered, but even at its least happy harmony with the imposed colors it imparts a great richness to the general effect. The use of a design against a yellow ground elsewhere represents the gilt or wooden walls of a screened throne or indicates an original on papyrus. It would be very interesting if its use here could show that the artist

<sup>1</sup>Davies, Tomb of Nakht, p. 51, footnote 3.

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carried out his designs beforehand on sheets of papyrus. But I am inclined to hazard the suggestion that the color may be derived from the use of a vivid yellow clay which in certain northern localities is used as a foundation for mural designs; if so, it might hint that this Da Vinci of Thebes came to it from a northern school. The yellow tone of the walls has been still further enriched by a thick coating of varnish which the artist or the owner, as if conscious of the value of the designs, has spread over

ment of stone which happened to be turned over was found to contain the figure of the highest local official at the commencement of the Sixth Dynasty, "the viceregent, governor of the South, Controller of the State granaries, Unasankh" (fig. 34). So sparse is our knowledge of the early history of Thebes that this is a notable contribution to it.

This unchivalrous war, which has made travel so precarious and forbids me to risk on the high seas material gained with such

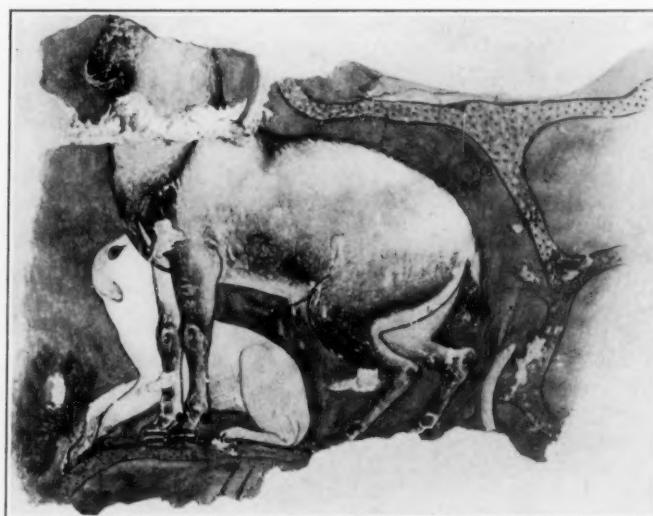


FIG. 33. IBEX AND HOUND, FROM A HUNTING SCENE, TOMB OF KENAMÓN  
FROM A COPY IN COLOR, NOW IN THE METROPOLITAN MUSEUM

all the surface instead of confining its use to special subjects. It has now deepened to darkest brown or has corroded away altogether.

Finally we may remark that Kenamón did not escape what was the fate of nearly every high official in Thebes, soon or late, the disfavor of the king and the consequent wreckage of his chief pride and hope, his commemorative tomb. If his name survives in a single instance, it is by oversight: his portrait is everywhere destroyed.

An unexpected incident of the season's work was connected with an attempt to find a safer magazine for the fragments found by me in Tomb 48 in 1914. A frag-

labor, threatens to put a stop to further acquisitions by the Tytus Fund for the present; but as there is much to be done at home in preparing our large accumulations for publication, this may prove an unintended blessing. It has also robbed us during the past season of the services of Mr. Burton, engaged in administrative work for the military in Cairo, and of Mr. Hopgood, who, after being somewhat seriously wounded at the front in the autumn of 1916, has returned to duty. Fortunately his work, for the present, is of a lighter kind and gives us hope that he may be spared to return to his work on our staff in happier days to come.

N. DE GARIS DAVIES.



FIG. 34. LIMESTONE FRAGMENT INSCRIBED "THE VICEREGENT  
GOVERNOR OF THE SOUTH, CONTROLLER OF  
THE STATE GRANARIES, UNASONKH"